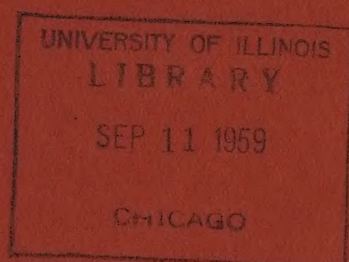


The Bulletin



**National Institute for
Architectural Education**

School Year 1958-1959

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The BULLETIN of the National Institute for Architectural Education invites the submission of manuscripts, news items, and notes from students and professionals. The reports of the competitions are presented in the BULLETIN as unofficial opinions of the authors and should not be interpreted as the collective opinion of the evaluating jury. Furthermore, the NIAE cannot be held to account for any statements or opinions printed in this magazine.

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1959 THESIS AWARD IN ARCHITECTURE

Societe des Architectes Diplomes, P. L. G. F. Prize

JURY OF AWARD - June 30, 1959

John J. Carlos	Jose A. Fernandez	Gerhard Kallmann
Giorgio Cavaglieri	Abraham Geller	Sidney L. Katz
Arthur S. Douglass, Jr.	Joseph Judge	Gillet Lefferts, Jr.

Observer: Professor Kenneth Alexander Smith

PARTICIPANTS - 12 entries

Columbia University	Princeton University	Virginia Polytechnic Institute
Iowa State College	University of Illinois	Yale University
	University of Nebraska	

AWARDS

1959 Trophy & \$50 S. A. D. G. Prize - W. J. Hess, Jr., Columbia University
\$50 S. A. D. G. Prize - S. Hirshen, Columbia University

Placed Third - C. G. Hilgenhurst, 3rd, Princeton University
Placed Fourth - P. F. Losi, Columbia University

REPRODUCTIONS

# 35 W. J. Hess, Jr., Columbia University	(3 plates)
# 36 S. Hirshen, Columbia University	(2 plates)

REPORT OF THE JURY - SIDNEY L. KATZ and JOHN J. CARLOS

The jurors studied each entry carefully and by a process of elimination, narrowed the number for final consideration for the S. A. D. G. Prize and NIAE Trophy, to four.

The purpose of the annual thesis award is to give recognition to and reward the student whose selection of project discloses an understanding of the broader aspects of architecture and an ability to solve and design the problem.

The thesis of W. J. Hess, Jr. of Columbia University "An Urban Elementary School" was awarded the 1959 Trophy and \$50 of the S. A. D. G. prize money. The project conveyed a mature approach of practical value. The program set up by Mr. Hess recognized property values, urban restrictions, availability of land for school purposes, progress in educational methods and needs of students and community activity. It was

a creative program efficiently solved and one that fulfilled the requirements posed by the author.

The ground areas were well related both indoors and out. Multi-purpose dining and auditorium spaces were excellently developed. The recognition of the growing use of TV within classrooms and the educational organization throughout are outstanding. Above all the design articulation of his own program requirements created a spatially exciting building. By using cantilevers thus minimizing obstruction by supporting pillars, the ground area spaces could be used freely by students and community alike without interfering with other educational functions.

Although this was not the most daring structure, it had consistency, simplicity, character, a high

degree of design organization and a great sense of design skill. It was evident that Mr. Hess selected qualified sources for his study.

Sanford Hirshen of Columbia University, presented for his thesis "The Newark Museum" which was placed second and was awarded \$50 of the S. A. D. G. prize. This presentation was commended for its emotional architectural solution. It was ingeniously conceived in varying levels which obtained a fascinating and imaginative result. This problem likewise recognized the limitations and restrictions of a city project, yet created an interesting total environment within its area.

The thesis of C. G. Hilgenhurst, Jr. of Princeton University, "A National Air Museum" placed third. It was commended for a seriously developed concept of an extremely difficult program involving the monumental expression demanded on one of the leading streets of the national Capitol. The restraint and imaginative development of the interior spaces were commended as well as its dignified character in keeping with its purpose and location.

P. F. Losi, Columbia University, placed fourth. This project "A Community Center for Deerfield, N. J." was commended for the interesting

waterfront site development of the otherwise unusable swamp land with imagination and realism. While Mr. Losi concerned himself with the large scale housing developments commonly known as tract housing, his concentration on the design of the center was commendable and resulted in a playful and resort-like area achieved by the use of a repetitive structural theme of the hyperbolic parabola.

The projects on the whole were commendable. It was felt, however, that the thesis or terminal problem should be based on a program that would result in some definite contribution to architecture. The measure of evaluation at this stage of architectural study should be the ability of the student to transcend the prosaic and to inject into a solution the inspired, esthetic, spiritual ideology which carries a problem out of the ordinary and makes architecture of it.

Among the factors weighed were the following. Did the study contribute something to benefit our time, society, or research. If it is conceived at a local level could it also have broader application to national or universal levels. How important is the problem, is it worth an extended study or thesis? Has it a larger application and meaning in our times; is it reaching for professional significance and usefulness?

ABOUT THESES and TERMINAL PROBLEMS

In Bangkok - the system there is rather like any other for the thesis. A student has three months in which to do it. He must write his own program and present it to a committee of about ten who pass on it for its comprehensiveness, etc. In addition the student has a different committee which acts only in an advisory capacity, to whom the student goes for consultation, should the student elect not to avail himself of this consultation it has no effect either way in the final judging of his presentation. The judgment lasts two days, on the first day the student presents and defends his thesis publicly. The second day the jury meets to give its grades.

At Illinois - the final undergraduate design problem, or Terminal Project, is undertaken in a

design course of seven credit hours during the last semester of the fifth year. The normal total student load for this final semester including all required courses is 16 credit hours.

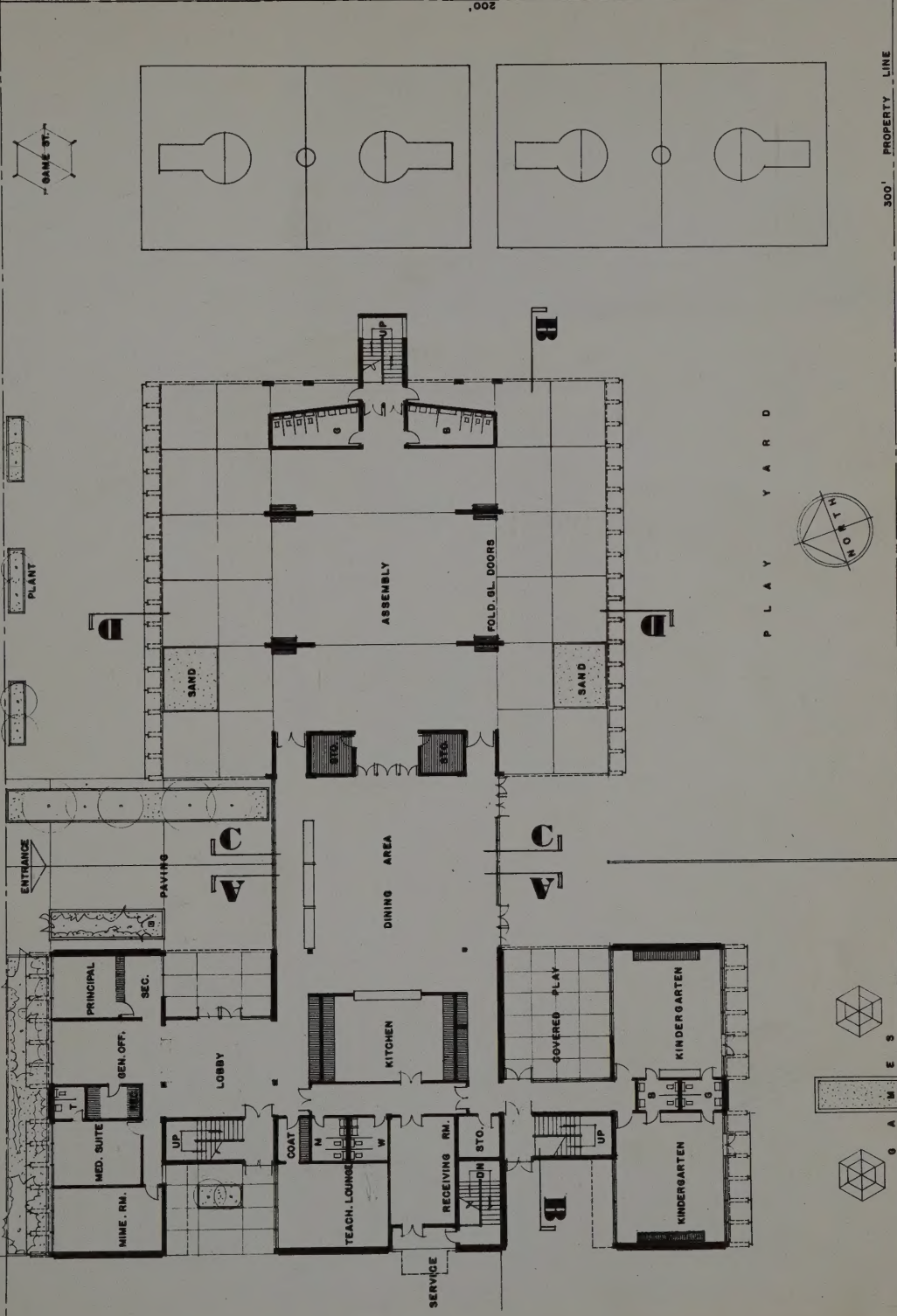
Each class of from twelve to fifteen students working under one critic selects a suitable subject for the Terminal project and as a group writes the program while consulting with an actual client. Following two to three weeks of research and programming, each student produces his own solution to the problem during the remainder of the semester.

The sequence of design experiences scheduled in the total 5-year program provides for an investigation of the functional and aesthetic considerations of both small and large scale projects and of simple and complex building types. Large scale complexes are presented

(concluded on page 63)

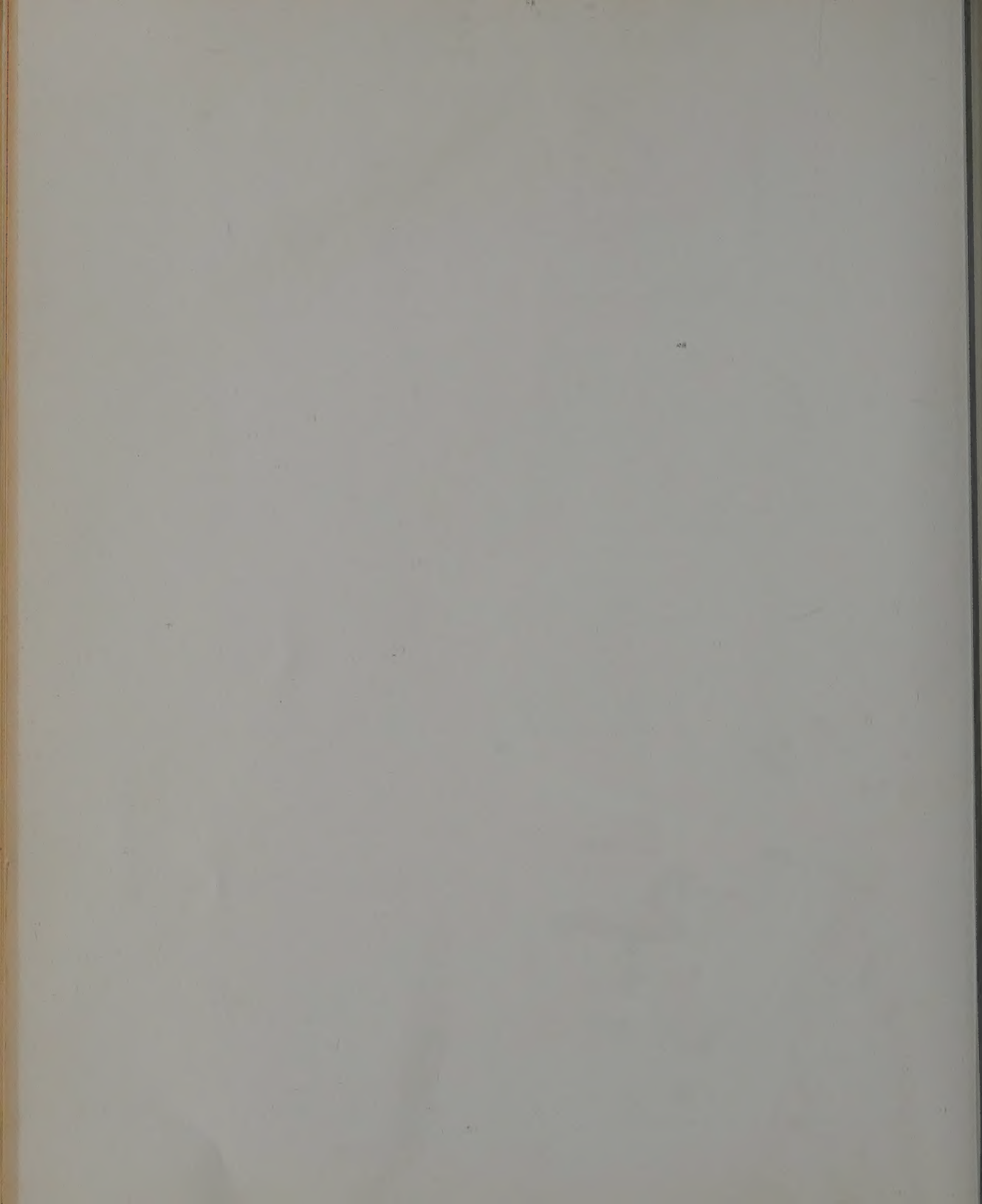
320' PROPERTY LINE

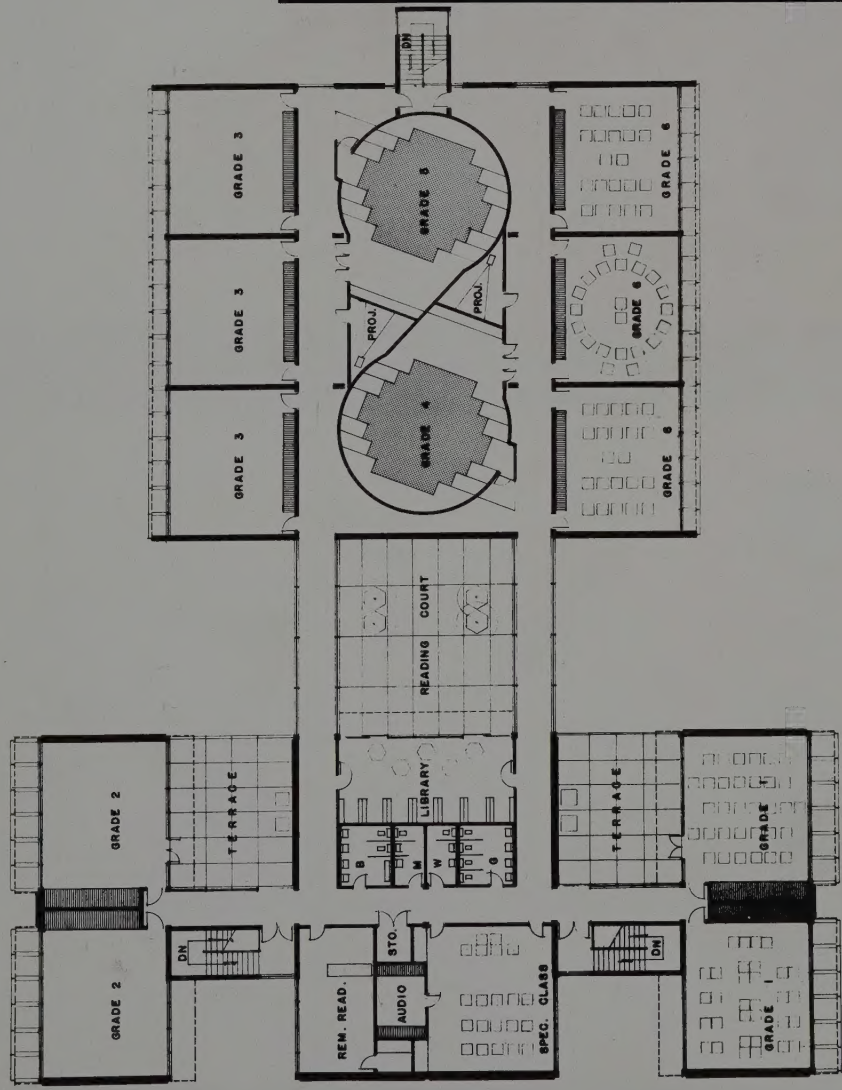
300' PROPERTY LINE



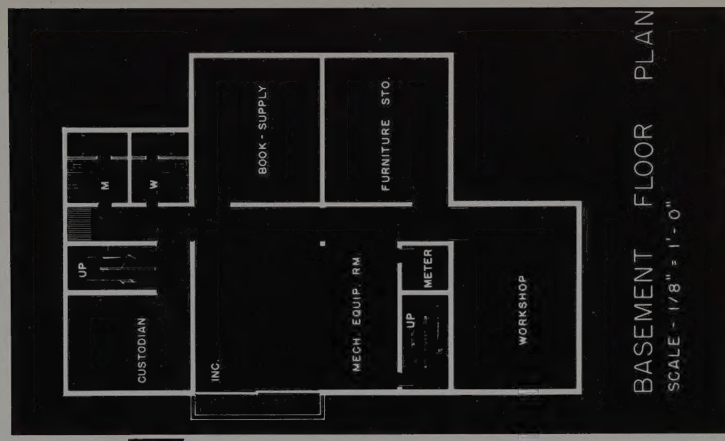
GROUND FLOOR PLAN SCALE-1/8"=1'-0"

TWENTY SEVENTH STREET



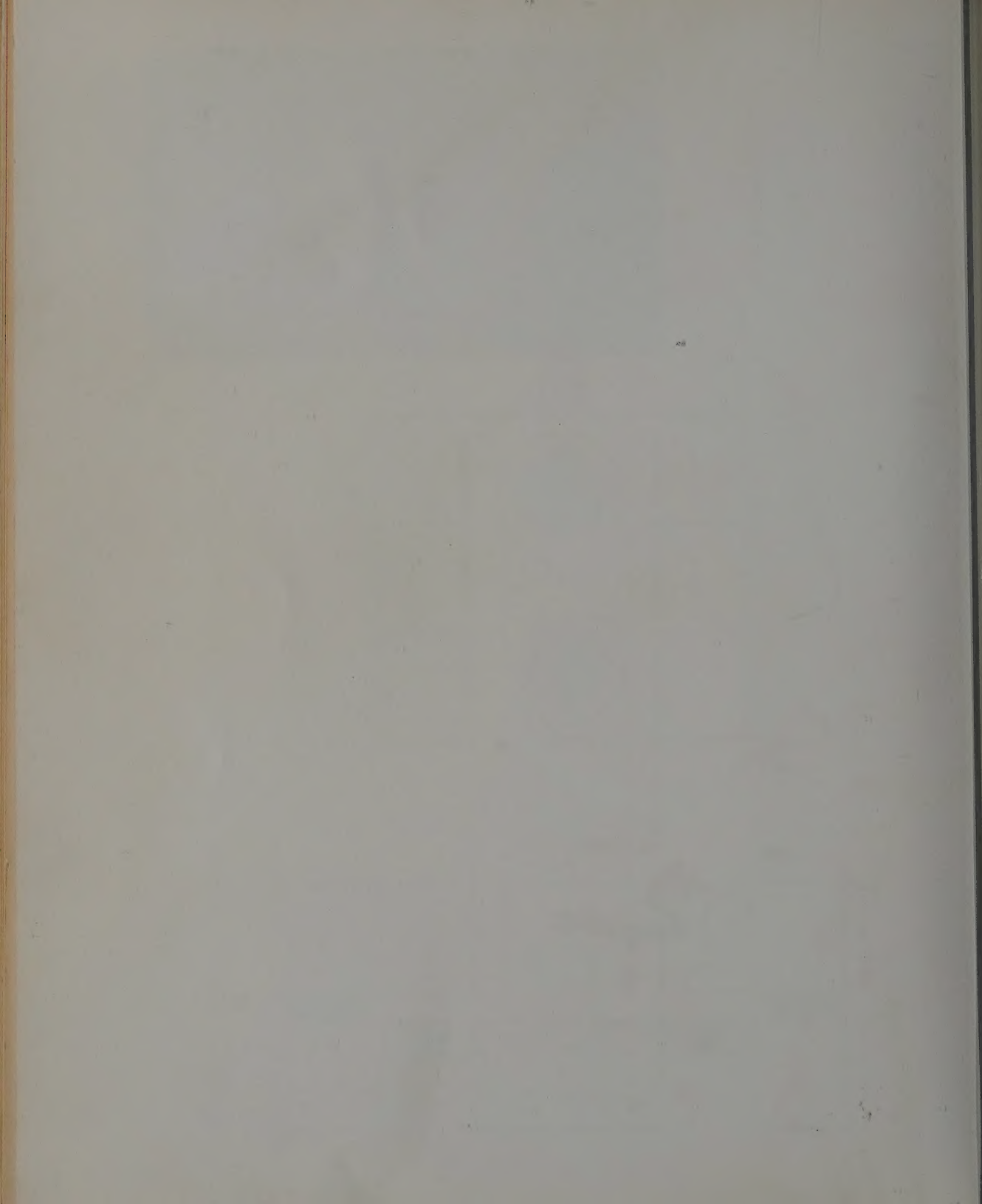


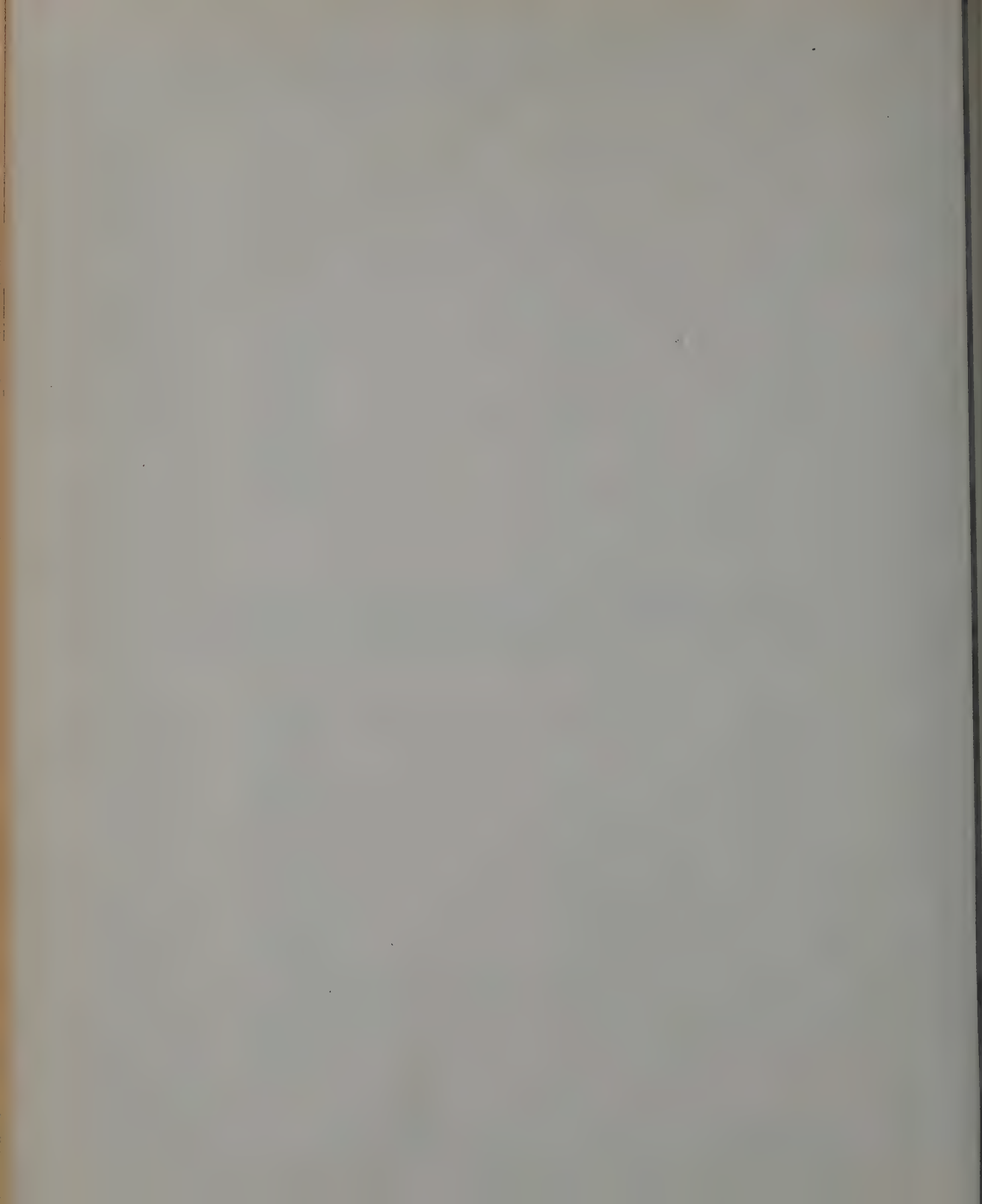
SECOND FLOOR PLAN SCALE - 1/8" = 1' - 0"

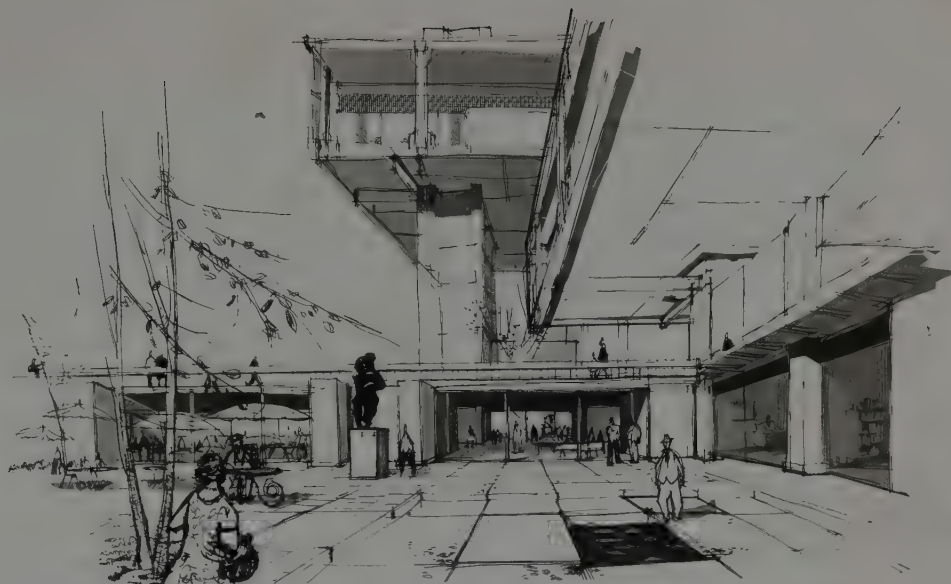


BASEMENT FLOOR PLAN SCALE - 1/8" = 1' - 0"

145-59
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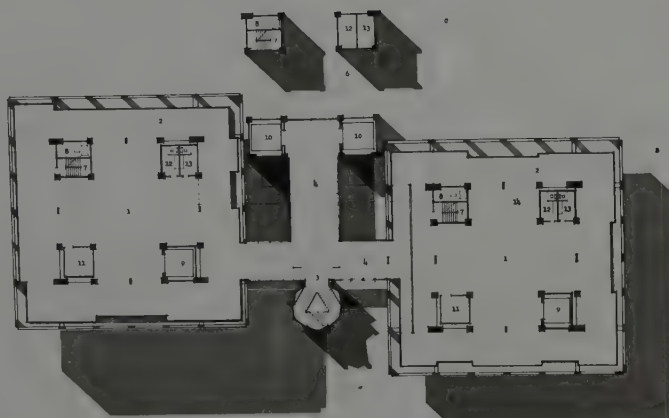




PERSPECTIVE view of museum from gardens

1958-59
36

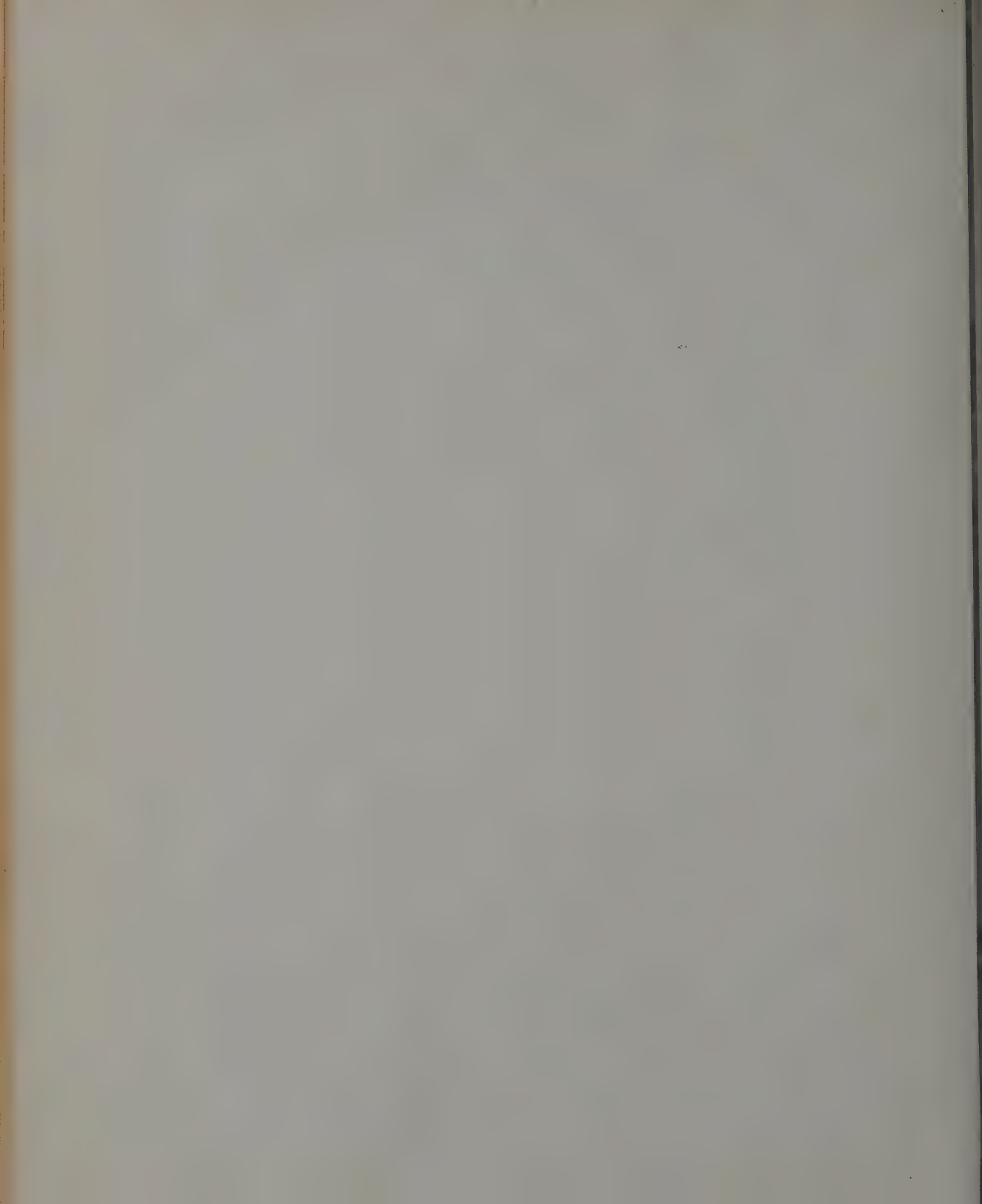
- 1. 0-100 GALLERY
- 2. 100-200 GALLERY
- 3. CENTRAL STAIR
- 4. 200-300
- 5. OUTSIDE OF GALLERY ABOVE
- 6. ROOF TOP ENTRY BLOCK
- 7. 300-400
- 8. 400-500
- 9. SERVICE ELEVATOR
- 10. 500-600 ELEVATOR
- 11. 600-700 ELEVATOR
- 12. 700-800 ELEVATOR
- 13. 800-900 ELEVATOR
- 14. 900-1000 ELEVATOR

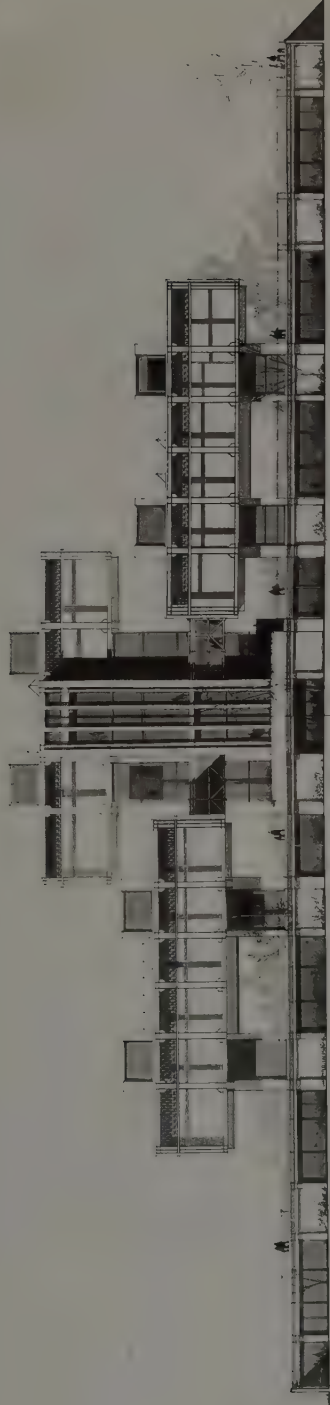


- A. PERMANENT HISTORICAL GALLERY
- B. CHANGING HISTORICAL GALLERY
- C. CONTEMPORARY GALLERY

PLAN Permanent and changing historical galleries Scale: 1/16"

1958-59
36





ELEVATION Principal elevation Scale: 1/8"

1958.59
36

1958.59
36

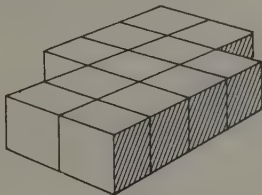
AN ARCHITECT'S VIEW OF CREATIVITY

BY ALDEN B. DOW, F.A.I.A.

The following article appears by special permission. It is an address presented by Mr. Dow at a symposia on "Creativity" conducted at the Michigan State University in 1958. Harper and Brothers have just issued a most interesting book under the title "Creativity and Its Cultivation", containing fifteen addresses delivered on that occasion by distinguished writers. This book will interest everyone who wants to keep abreast of the most advanced creative thinking of our time in the fields of psychology, psychiatry, education, and anthropology as it impinges on the problems with which we are confronted in our daily living.

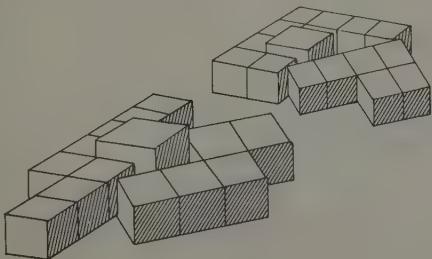
NO MATTER WHERE we may look, the process of creativity is at work. It may be in the growing of a plant, erosion of a mountain or the swelling of the sea. All is change, all is individual, and everywhere is creativeness.

You may casually observe that the daisies in a field are all alike, but on closer observation find every one an individual, each a product of this force we call creativeness.



To demonstrate how this is possible, I call your attention to these cubes which are all identical. They represent certain structural elements in, say, the daisy. It is the nature of these particular elements to combine with each other with their faces adjoining and the corners matching. Thus, as long as there is only this one structural element in the development of a system, the resulting form is rectangular in character.

But suppose that one of these structural elements is not a pure cube, or that another cube element of larger size must live with the others:



As you will observe this upsets the purity of the structural system so that just one element of this odd size can influence a variety of forms. The greater the variety of structural elements that enter into the total composition, the greater the variations possible in the developed form.

Atoms themselves are made up of particles wildly racing around an orbit, striking and bouncing here and there, producing a form never the same at any instant. Thus in nature there are never two identical building blocks, and therefore never two identical structures. For this reason I am not surprised at the creativeness or individuality found in natural structures. I am amazed, however, that nature with all this creative ability is willing to conform just enough to produce a thing that we can recognize as a common daisy. If the building blocks are similar, I can see how there would be a common kind of character among individual forms. For example, a house built of bricks is a brick house, and a house built of wood is a wood house. This, no doubt, is what we call genetics, but it does not account for the similarity of the forms of all daisies. The reason, I presume, is that the daisy, in order to survive, must conform to specific outside influences or forces, such as water, wind, sunlight, minerals, gravity, insects and many more. The effect of these outside forces on the final form intrigue me. I suspect that within limits the greater the number of influences or outside forces, the less individuality is displayed in the final form. I admit that I have only weak arguments to support this thought. I mention it because, as I said before, it intrigues me.

Now let's take a look at the human being. Physically, he is not unlike the daisy. Some of us may look alike to the casual observer, but no mother ever mistakes the identity of a twin, and if you want to make a permanent record of this identity, just record the fingerprints.

Knowing that the human being is such an individual physically, it must follow that his thinking apparatus is also individual. With this view in mind, I fail to see why we cannot accept each person by nature to be a creative personality. Rather than worrying about how to make him more creative, this quality should be taken for granted. The real problem is to discover what outside influences or forces prevent creativeness, or prevent anyone from becoming a complete personality.

It seems to me we are guided in our productiveness in either of two ways—by the narrow deadening boundaries of conformity, or by the intellectual or spiritual guidance of truth or principle. Conformity seems to be the tool of fear or ignorance, whereas principle is the process of love or growth. I think it is important to realize that conformity must be taught, whereas truth and principle are ultimately learned.

Right now, I am disturbed by the growing tendency to accept direction through conformity. Too often it is the philosophy of bigness. Government subsidies rarely contain a creative force. Their purpose is to bring about conformity in order to satisfy an emergency and many businesses become sterile in this kind of atmosphere. I would like to call your attention to the great number of graphic prediction charts that are being shown to us these days, all based upon blind conformity. I received such a chart from a paint organization the other day. It plotted the most popular colors starting with the year 1945, and by continuing the direction of these lines through 1957, they anticipated the popular colors for 1958. Their predictions are probably correct. The fallacy is the uncreative approach to the use of color. It is like the blind leading the blind.

My father used to criticize such an approach in this way. He would say, "Never copy. -If you cannot figure out a way to do a thing better than it has been done before, don't do it, for otherwise you are just inviting cut-throat competition." This is another way of saying that blind conformity is deadening. The faults of this kind of conformity do not only apply to business. I believe that the majority of life's unpleasantnesses can be traced to the influences of conformity. The man who hates his job is contributing nothing, he is a blind conformist. Please realize that there is a great difference between blind conformity and the kind of conformity we mean when we speak of conforming to a truth or principle.

If we are going to grow into the great creative peoples which we must become in order to maintain our standard of living, we must actively express our beliefs in truths and principles. The most important

thing we can do is to develop a faith in the wonderful potentialities of the individual human being.

NOW WE ALL KNOW that this human being is not the complete individual that I have implied. He does have certain qualities and abilities that are in a measure common to all. In order to review these qualities, I want to show you an analysis I made of myself some years ago. It came about because of one of those very blue Mondays.

Everything seemed to be wrong. My office was off the beam, my clients were off the beam, my family was off the beam, and I wasn't too sure just which beam I was trying to ride. I sat down at my desk and said "What in the world am I trying to do?" And I came up with an answer that somewhat surprised me. I said I was looking for a "Way of Life." So I wrote down on a piece of paper: *Way of Life*.

And then I asked myself, What is a Way of Life? It seemed that whatever it was it had to please me, and it also had to please my neighbor. So I concluded that a Way of Life was made up of a balance with myself on one side and the group on the other side. I called this Individual Rightness, and Social Rightness, and my diagram looked like this:

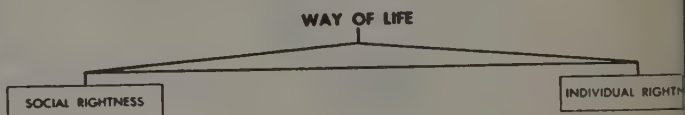


FIGURE 3

Then I asked myself—What is Social Rightness? It seemed to me that when things were right with the group, it was a matter of morals, so under Social Rightness, I put the word—*Morals*. "What are *Morals*?" I asked.

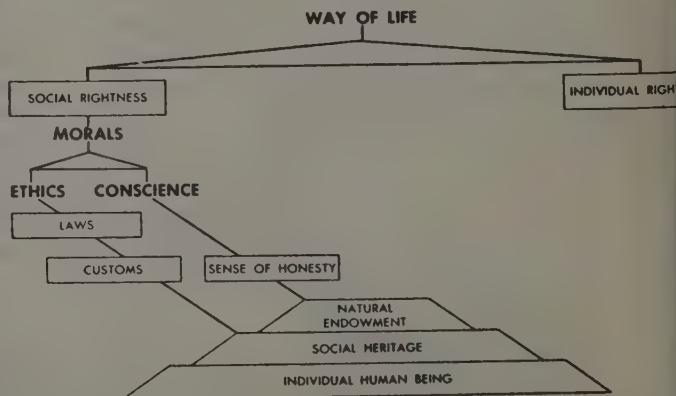


FIGURE 4

They seemed to be made up of another balance with *Ethics* on one side and *Conscience* on the other. Ethics seemed to spring from our social heritage which gives us customs and laws. Conscience seemed to develop from our natural endowment through a sense of honesty. I find that some people doubt that sense of honesty is a natural endowment. We know this must be true because without it we could not exist. A child has a keen sense of his mother's truthfulness; and a man depends upon the honesty of his neighbor.

Now let's take a look at Individual Rightness. When are things right with me? When I can say: This is a beautiful solution, or sing like that cowboy in "Oklahoma," "Oh, what a beautiful morning," I certainly have Individual Rightness. In other words, it is a matter of beauty, a very personal kind of beauty, but still it is esthetics. So below Individual Rightness, I wrote the word: *Esthetics*.

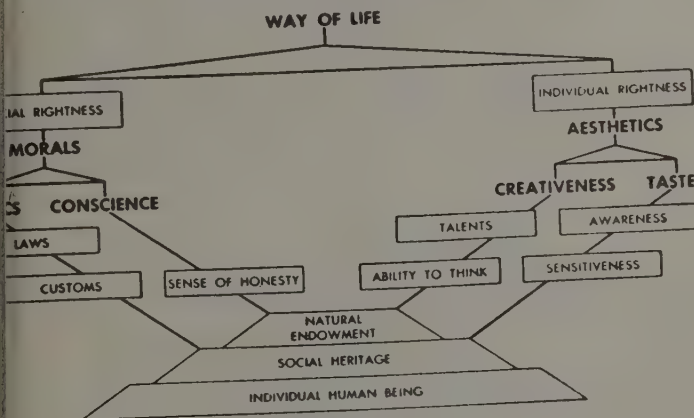


FIGURE 5

Then I asked myself, What produces Esthetics? It seems to be a matter of two things, Creativeness on one side and Taste on the other. Creativeness develops from our natural endowment through our peculiar ability to think and our particular talents. Please realize that ability to think has nothing to do with capacity of the mind for thought or what we call I.Q. It is a pure expression of the individualism of every mind, and when this is combined with that individual's particular talent, which is also individual, a combination of forces exists which if not diverted by a requirement for conformity cannot help but be original. This originality, however, is useless to this individual unless he is capable of weighing the value of this idea as opposed to another. This is the function of taste which we acquire through our sensitiveness and awareness.

We now have a diagram that is in balance and it tells us some interesting things. For example, by referring to this diagram, I find that on a blue Monday I am out of balance. My thoughts are all on the side of Social Rightness, and all I have to do to bring my spirits out of this miserable existence is to do something over on the Individual Rightness side of the scale. My actions may not make any practical sense to anyone including myself, but the very doing of something for myself seems to bring my whole self back into balance.

I understand that the majority of patients in mental hospitals live a life on the Social Rightness side of this scale. All of their thoughts or worries involve their relation to the group or an individual. It is interesting to note that people living on the other side, or Individual Rightness, have no concern for the group and are those who today are filling our jails. So you see if you live too much on either side of this scale, you are not only a problem to yourself, but to society as well.

I cannot help but believe that this diagram explains some of the problems we are having with teenage delinquents. All day long they sit in school with Social Rightness being forced into their systems. Unless they are in athletics which calls upon their ingenuity, they end the day completely out of balance, and you can hardly blame them for grabbing the hot rod and tearing up the road. It is a matter of expressing their individualism or bringing their system into balance through Individual Rightness. The school pressure is to make them completely social or conforming beings, while their true selves demand the balancing Individual Rightness.

THERE ARE OTHER signs that point to this lack of balance in our society. It is displayed by some of our painters, sculptors, musicians and even by a few writers. Much of their work is void of care or significance. It is little more than an emotional excursion. If they are experiments, they have real value, but I am sure that historians will point to many of these commercialized products as the unconscious outward expression of the need for individual rightness. Please do not misunderstand me. I believe in abstractions, but they must contribute as much as possible to our living experiences. In other words, they must have integrity.

These days we hear a great deal of talk about a shorter work week and the necessity it will create for more recreational facilities. Naturally recreation plays its part in balanced living, but it is national suicide to refer to it as the great need simply because we have so much free time on our hands. This free

time which was once productive must be revived in all areas of creativity, otherwise we will be swallowed by some more aggressive society. It might do some good to change recreational needs to the healthier name "creational" needs.

Referring to the diagram again, I would like to point out that Social Rightness is passive and Individual Rightness is aggressive. The latter, I believe, is stimulated by a love for what you are doing whereas Social Rightness is a matter of keeping peace in the family. All individual advances come from the Individual Rightness side of this scale, and Social Rightness distributes the results.

Now suppose we are in balance—where do we go from there? I think the next step is a matter of a desire to grow. I call it an affection for an idea. If you have this affection, this desire to grow, you must know something about the natural influences and forces involved. Therefore it seems that the next step in this diagram is to have an affection for the natural.

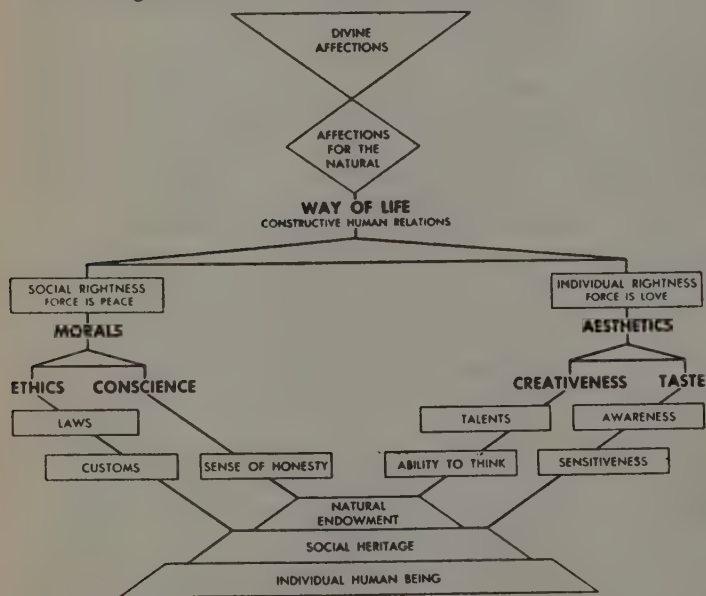


FIGURE 6

Having this affection is quite different from knowing the facts of the subject. You no doubt know people whose minds are filled with factual material and yet they have never created anything. I think it is far more important or creative to have an affection for the idea that two plus two equals four, than to have a mind that says this is a fact.

For example, I find in my own business of architecture that it is dangerous to do too many schools or similar type buildings one after the other. It means filling your mind with the facts of one par-

ticular problem and then by force of habit applying the same ideas without reason to the new problem. As you can see this does not lead to a practical creative solution.

Since the beginning of history, man has been intrigued with the idea that growth can extend beyond this physical existence. The very fact that has an imagination that suggests such an idea is a kind of proof that says it is possible. In this diagram I called this area of growth Divine Affections. What it really means, I do not know, but I find it one of the most fascinating parts of this diagram. I feel that we should look upon it as the source of all truth and all creativity.

When I first started the practice of architecture I came to the conclusion that the designing of a building was a simple process of reasoning. All you had to do is gather all the facts together, and then through reasoning, out would come a good building.

One day, after finishing sketches for a house, I reviewed my reasoning for the scheme. While I could at least invent reasons, it came to me as a shock to realize that the things that made this house good did not start with reason. Ideas seemed to come out of the blue and then were recognized as reasonable. This led me to the idea that there must be different ways of thinking. I listed them as three.

First, the kind that says one and one make two. It is the kind of thinking you can put into words. I called this factual thinking, or the "Science" of the subject.

Next, is the kind of thinking that says that a certain flower in a bouquet should be here rather than there, or to dig a hole with a shovel you should do this and not that. It is a kind of thinking that is just as real to you as the first kind; however, you are unable to put it into words. I call it personal thinking, or the "Art" of the subject.

Finally, there is the kind of thinking that gives you an answer when least expected. You have been working on a problem for days and cannot find a satisfactory solution. Then, while at the breakfast table, with no apparent thought of the idea on your mind, suddenly the answer appears. This, I believe, is called "Intuitive Thinking." The most valuable thing about it is that as far as you are concerned, it is a truthful and new idea. Someone else may have thought of it before, but as far as you are concerned, it is an original. For this reason and the fact that it is an honest thought unrulled by conformity, it is the most valuable kind of thinking and more should be done to stimulate its development.

As a step toward this development, it seems to me that it would help us if we all clearly realized

there were different kinds of thinking. Then we should look for ways to stimulate its action.

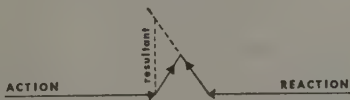
Again I would like to quote my father. He said an inventor must have this attitude, "No matter what he sees, it is just the thing he has been looking for." I would also like to quote my friend, Michael Church, of the University of Michigan. He tells how as a boy he was going to take a trip across the country. Before leaving, his father said this to him—"No matter what you see, look at it with this point of view in mind: 'I'll never see this again'." I think these are both very stimulating points of view.

There is a real force for creative thinking that I find very few people aware of. I first became acquainted with this force in high school in a physics class. It is found in Newton's law of motion, "For every action there is an equal and opposite reaction." When I first heard this law of motion, it impressed me as not only a physical law but a social law as well. Then I began to wonder how can there ever be any progress if this is the way people behave.

I worried about this for many years, and then finally the thought came to me that this was not only a physical law, but it was also the way animals behaved.



It says that if I push down on this table ten pounds, the table pushes back ten pounds. Or for instance, a goat with an idea meets another goat and they lock horns and there they stand until one collapses. All wars and brutal fights involve this principle. This, however, is not the way a thinking or creative man conducts himself.



He begins an idea knowing full well there is going to be a reaction so he waits until this reaction is formed, then he changes his course and as the diagram shows, the reaction must follow and the resultant of these two forces becomes greater than the original force. In other words, the original idea, when confronted with the reaction, absorbs some of the reaction idea with its own and thereby makes the final idea a combination of ideas, which in truth is a new idea. Naturally the greater the intelligence displayed in the action and reaction, the more valuable the resultant idea.

I can give you an example of how this works. I made a motion picture a few years ago which

illustrates how this idea can be applied to creating fun. It came about while visiting Higgins Lake, Michigan. Some friends of ours who had been living in Japan called on us fully dressed in Japanese costume. We were delighted with these clothes as well as the stories they told of Japan. More friends joined the party and then a reaction started. We decided to invent our own Japanese costumes. The results were quite successful.

All this led to another action. I decided it was time to get out the movie camera. Without any thought in mind as to a plot or sequence, I started taking pictures. When these were developed, the reaction was the beginning of a story. I took a few more pictures to round out the idea and the movie was the result. As I said before, this shows how action and reaction can be applied to having the best kind of fun. The picture was inspired by an action. It begins and ends with a reaction. This has led me to believe that as a rule comedies start and end in a reaction, whereas tragedies start and end in an action. The reaction leaves you satisfied and that is usually the objective of a comedy. On the other hand, an action always leaves you with the desire for the reaction. When a composition is ended in this way, the real ending is left to the imagination of the reader or observer which generally speaking is the objective of a tragedy.

IN A DEMOCRATIC society, action and reaction is not only the rule but the most important value of the process. It is the aggressive, creative force of a democracy and is the great weakness of a society ruled by rigid conformity. Does it always produce the best idea? Sometimes not. On the other hand, I find in my own profession it is more apt to produce an idea superior to the original. This, as I said before, is a matter of the intelligent understanding of what makes quality, or what is value.

I find myself asking the question a hundred times a day: "Is this a good or bad idea?" Or, "What's good about this idea, or what's bad about it?" Can the weak values be separated from the strong values? I believe they can and in the process of doing this we learn about values or what makes quality.

I have a little test that I like to use that divides quality into three parts.

HONESTY

More than Sincerity

HUMILITY

Ability to Give and Take Gracefully

ENTHUSIASM

Ardent Pursuit of Expression

First, is this thing honest? And do not confuse this with sincere. We can accept sincerity as honesty in a child, but not in a mature man for sincerity allows for ignorance, and honesty can be nothing but the truth. Honesty, as a specific property of quality, is difficult to define; however, I believe that everyone is born with an affection for truth so that with very little practice you can learn to detect it in its multiple forms.

Second: A thing of quality must also have what I call humility. By this I mean the ability to give and take gracefully. It seems to be a combination of justice, respect and love. A building that has humility must contribute something to the land it sits on and the land in turn must contribute to the building. A person who has humility contributes something to an acquaintance and in turn he takes something from that acquaintance. A bouquet sitting on a table, if it has humility, contributes something to the table and the table in turn contributes to the bouquet. One is enhanced by the other. It is not the same bouquet if it is placed elsewhere.

Third: Quality must have enthusiasm; call it the ardent pursuit of expression. It's the property we call sparkle, or liveliness in a person or richness in a fabric or piece of architecture. For example, if it is a building serving a complex of services, it isn't just a box with a hole in the side labelled "Entrance." The building itself must reflect its multiple services and through architectural expression one is led to the entrance. If you are looking for this quality in a person, he has a variety of approaches to his subject and is intrigued with all subjects. If it is the bouquet on the table, it has variety.

Of the three properties of value, (Honesty, Humility and Enthusiasm) I find Humility the most precious.

In our household we have found this test to be of value in many ways. Not long ago after finishing dinner, I said to my wife, "My that was a good dinner," and our young daughter, Barbara, spoke up and said, "Father, you mean it had H, H and E?" (Honesty, Humility and Enthusiasm). We enjoy discussing things we read and see on the same basis. It is fun and creative to be able to pinpoint the weak or strong qualities of a movie, concert, or most anything using this triad. I wish you would try it.

Now I have given you a variety of thoughts on the subject of creativity, which I take for granted is the production of something pleasing to human beings. There is an antipode of creativeness which fills the vacuum where there is no creativity. This is destructivity. We have all seen this in the behavior of our children. If a child is not doing something creative, such as building with blocks, he is likely

pulling the furniture to pieces. This is destructivity filling the vacuum where creativity should be. More should be said about destructivity, but it is not the subject of this paper.

Here we are interested in the constructive side of creativeness and after all of these words, I wonder if it cannot be reduced to just one word—*Care*. I believe that any fine thing must above all else reflect human care, and when this care is uninhibited by conformity and is really profound, it is creative.

Last summer we were up at the Interlochen Music Camp in Michigan. Mrs. Dow visited a class in ballet dancing and heard the instructor tell his young pupils "Please remember that naturalness is not art."* What he meant by this was that it may be perfectly natural to walk across the floor flat-footed with your arms swinging this way and that, but it does not reflect human care.

Several years ago I picked up a piece of ivory that was obviously a scrap piece broken off from some larger section of the tusk. This piece of ivory measured about four inches long, one and one-half inches wide, by one-half inch thick. It was irregular in shape, in fact ugly. But the artist that chose this piece of ivory for a carving took such exquisite care in the forming of a face on its side that I now consider it a prize possession. With great care he transformed what was meaningless into a thing of the greatest meaning, beauty, and I believe this beauty is the reflection of his great affection or love. I cannot question its Honesty, Humility or Enthusiasm. It has them all.

So we might say that if we are going to be creative, all we need is to develop a deep sense of care. First, however, we must have a purpose or a Way of Life that is commensurate with human needs. I believe my outline for this is sound.

It says that human life has no boundaries provided it recognizes the wonderful and beautiful potentialities of the individual human being.

* "Art is not a natural thing," by Joe Gifford.

(Concluded from page 57)

in the first semester of the fifth year. The last semester or Terminal Project semester is reserved for a problem of such size that the individual in a seven-hour course is able to present a well studied solution with refinement of detail and with ample attention given to structural calculations, mechanical considerations, and construction drawings. Large scale models are normally an important part of each student's final presentation.

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